

No. 588

1933

ENGLISH LITERATURE

OF THE

19th & 20th CENTURIES

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of the works of

ESTEEMED AUTHORS &
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(Continued over)

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By

The Author of

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"I have not yet seen the January number of the Westminster, so do not know whether you have inserted the article on Modern Danish poets; if you have not I shall be sorry, for I

(Continued over)

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The light fell on the bed whereby she stood
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(Continued over)

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[154] SELECTIONS FROM PREVIOUS WORKS; with Remarks on Mr. G. J. Romanes' "Mental Evolution in Animals" and a Psalm of Montreal.

FIRST EDITION. Post 8vo. *Original cloth, uncut.* London, 1884. £2 10s

[155] SEVEN SONNETS AND A PSALM OF MONTREAL.

Small 8vo. *Original wrappers.*

Cambridge, Printed for Private Circulation, 1904. £1 15s

[156] SHAKESPEARE'S SONNETS, reconsidered, and in part rearranged with introductory Chapters, Notes, and a reprint of the original 1609 Edition.

FIRST EDITION. 8vo. *Original cloth.* London, 1899. £4 10s

[157] A BIBLIOGRAPHY OF THE WRITINGS OF SAMUEL BUTLER, AND OF WRITINGS ABOUT HIM, by A. J. Hoppé. With some letters from Samuel Butler to the Rev. F. G. Fleay, now first published.

Small 4to. *Original cloth, uncut.* London (1925). £1 1s

[158] THE LIFE AND LETTERS OF DR. SAMUEL BUTLER. *With two frontispieces and three other illustrations.*

2 vols., 8vo. *Cloth, uncut.* London, 1896. £1 5s

[159] AUTOGRAPH LETTER SIGNED (TWICE) TO THE EDITOR OF THE ACADEMY.

1 page, 4to. July 12th, 1895. £4 10s

Referring to the correct interpretation of some Greek words referred to in Professor Ridgeway's letter in the Academy of July 13th.

LORD BYRON.

[160] THE CORSAIR. A Tale.

FIRST EDITION. 8vo. *Original wrappers, uncut.* London, 1814. £10 10s

Original Issue, ending on page 100, and (see Wise's Ashley Library Catalogue) without the imprint at foot of page 100.

Enclosed in buckram wrapper.

UNCUT SET.

[161] DON JUAN.

UNCUT SET OF THE FIRST EDITION. Comprising Cantos 1 & 2, 4to, and Cantos 3-16, 8vo.

6 vols. *Original boards (some backs strengthened).* London, 1819-24. £100

Comprises:—

Cantos 1 and 2. 4to. Thomas Davison, Whitefriars. 1819.

Cantos 3, 4, 5. 8vo. Thomas Davison, Whitefriars. 1821.

Cantos 6-8. 8vo. John Hunt. 1823.

Cantos 9-11. 8vo. John Hunt. 1823.

Cantos 12-14. 8vo. John Hunt. 1823.

Cantos 15, 16. 8vo. John and H. L. Hunt. 1824.

BYRON (Lord)—*continued.*

[162] THE GENUINE REJECTED ADDRESSES, presented to the Committee of Management for Drury-Lane Theatre; preceded by that written by Lord Byron, and adopted by the Committee.

THE RARE FIRST EDITION. Post 8vo. *Half calf. London, 1812.* £25

The history of the present publication may be told in a few words. On the completion of the New Theatre Royal, Drury Lane, the Committee of Management published the following advertisement:—

“REBUILDING OF DRURY-LANE THEATRE.”

“The Committee are desirous of promoting a fair and free Competition for an Address to be spoken upon the opening of the Theatre, which will take place on the 10th of October next; they have therefore thought fit to announce to the Public, that they will be glad to receive any such Compositions, addressed to their Secretary at the Treasury Office in Drury-Lane, on or before the 10th of September, sealed up, with a distinguishing word, number, or motto, on the cover, corresponding with the inscription on a separate sealed paper, containing the name of the Author, which will not be opened, unless containing the name of the successful Candidate.

“Theatre-Royal, Drury-Lane, August 13th, 1812.”

“Owing to an accidental delay in the publication of the above advertisement, the Committee have thought proper to extend the time for receiving addresses, from the last day of August to the 10th of September.

“A number of Addresses, indeed a very great number, were accordingly tendered to their acceptance: one of these, in course, could alone be spoken, but there was no doubt at all that one of them would be adopted. Whether the greater Bards disdained competition; or whether they revolted from gratuitous verse; whether a subject so obvious led the Writers into obvious thoughts; or, lastly, whether the Minor Poets were too feeble to hit the giant expectations of the Committee, cannot be decided; but certainly that Learned Body pronounced, on reading, or not reading them, that for some reason or other, all the Addresses presented were objectionable. In this dilemma, they put themselves under the care of Lord Byron, who prescribed in their case a Composition, which bears the honour of his Name, and occupies the first place in the following Collection.” (Introduction).

[163] LARA. A Tale.

JACQUELINE. A Tale.

FIRST EDITION. F'cap 8vo. *Fine uncut copy in the original boards.*

London, 1814.

£5 5s

[164] MARINO FALIERO, Doge of Venice. An Historical Tragedy, in Five Acts. With Notes. THE PROPHECY OF DANTE, a Poem.

FIRST ISSUE OF THE FIRST EDITION. 8vo. *Original boards (a little broken), uncut, with the printed label on back. London, 1821.* £10 10s

In this First Issue the speech of the Doge on page 151 consists of 5½ lines.

[165] POEMS, Original and Translated. *Frontispiece.*

Second Edition. F'cap 8vo. *Full new levant morocco, gilt, g.e.*

Newark, 1808.

£10 10s

This, the second Edition, contains several pieces which appear for the first time, viz., Song (page 26); To the Duke of Dorset (page 62); To the Duke of Delaware (page 116): Stanzas (page 168). Lines written beneath an Elm (p. 172).

BYRON (Lord)—*continued.*

[166] THE PRISONER OF CHILLON.

FIRST EDITION. 8vo. *Original wrappers, new back, uncut.*

London, Printed for John Murray, 1816.

£12 12s

This is the First Issue of the First Edition with the recto of Signature E.8. blank. In the Second Issue the list of Advertisements of Byron's Poems is transferred from the reverse to the recto of Signature E8, and the printer's imprint raised from the foot to the centre of the page.

[167] WERNER, a Tragedy, by Lord Byron.

THE FIRST ISSUE OF THE FIRST EDITION, before the words "The End" followed by the imprint, were added to page 188. A complete copy, with the four leaves of advertisement at end, dated November 1822. 8vo. *Clean in the original drab paper wrappers, edges uncut.* London, 1823.

£14 14s

[168] WERNER, a Tragedy.

FIRST ISSUE OF THE FIRST EDITION. 8vo. *Original wrappers, uncut.*

London, 1823.

£6 6s

This copy has not the Advertisements.

[169] ILLUSTRATIONS OF THE WORKS OF LORD BYRON. From Designs by Cruikshank. *Portrait of Byron and 40 woodcuts.*

8vo. *Loose in original paper covers.* London, circa 1823.

10s 6d

[170] WISE (T. J.). A BIBLIOGRAPHY OF THE WRITINGS IN VERSE AND PROSE OF GEORGE GORDON NOEL, BARON BYRON, with letters illustrating his Life and Work and particularly his attitude towards Keats. *With illustrations and facsimiles.*

2 vols., 4to. *Original buckram, uncut, t.e.g.*

London, Printed for Private Circulation only, 1932-3.

£4 10s.

One of 180 copies.

[171] A BYRON LIBRARY; A Catalogue of Printed Books, Manuscripts and Autograph Letters by George Gordon Noel, Baron Byron, collected by Thomas J. Wise, with copious descriptions and collations, illustrated with a large number of facsimiles of original manuscripts and rare titles.

4to. *Cloth.* London, 1928.

£3 3s.

[172] BYRONIANA. ASTARTE, a Fragment of Truth concerning George Gordon Byron, Sixth Lord Byron, recorded by his Grandson, Ralph Milbanke, Earl of Lovelace. *With portraits and facsimiles.*

FIRST EDITION. 4to. *Original boards, uncut.* Chiswick Press, 1905. £4 10s.

BYRON (Lord): BYRONIANA—*continued*.

[173] ——— MEDWIN (Thomas). CONVERSATIONS OF LORD BYRON: Noted during a Residence with His Lordship at Pisa, in the Years 1821 and 1822. *With facsimile*.

Second Edition. 8vo. *Original half calf*. London, 1824.

18s

[174] AUTOGRAPH LETTER SIGNED TO JOHN HANSON.

3 pp., 4to. *Newstead Abbey, 17th January, 1809.*

£31 10s

A very fine letter written to his agent regarding Newstead Abbey, the discharging of certain servants, the rebuilding of The Hut, and as to his proposal to reside in lodgings with only his valet and perhaps a groom.

This letter was written by Byron soon after he, for the first time, had taken up his residence at Newstead Abbey, having received the place in a most ruinous condition from the hands of its late occupant Lord Grey de Ruthyn.

The Hut which is mentioned in the letter was a small house near the gate of Newstead, where Byron used sometimes to sleep for a night while the Abbey was let to Lord Grey.

ON "DON JUAN" AND "THE ISLAND."

[175] AUTOGRAPH LETTER SIGNED (INITIALS) TO JOHN HUNT.

1 page, 8vo. *9th April, 1823.*

£100

Of great literary interest and importance, mentioning "Don Juan" and "The Island."

"I add a few lines to what I wrote last week to request that you will have ye goodness to mention to Mr. Kd. that it is essential for me to have the remaining Cantos in proof immediately that I may correct the press, as also those of 'The Island' a poem in four Cantos now received in London. The number of unpublished C's of D.J. (including the 15th lately sent) is ten in all, forming three series or even three vols. with only nine, allowing three for each.

"I open my letter (so do not calumniate the post) to say that I have just seen a young man late clerk to Galignani of Paris, who tells me that of all my works D. Juan is the most popular, and sells doubly in proportion, especially amongst the women who send for it the more it is abused." Etc.

[176] CALDECOTT (R.). IRVING (Washington). OLD CHRISTMAS. *With numerous full-page and other illustrations by R. Caldecott.* 1876.

BRACEBRIDGE HALL. *Illustrated by R. Caldecott.* 1877.

Together 2 vols. FIRST EDITIONS. Post 8vo. *Bound by Riviere in mottled calf, gilt, g.e., with the original cloth covers bound in at end.*

London, 1876-77.

£6 6s

[177] CARLETON (William). TRAITS AND STORIES OF THE IRISH PEASANTRY. *With numerous full-page plates and woodcuts by Phiz, Harvey, Gilbert, etc.*

2 vols., 8vo. *Original cloth, uncut.* Dublin, 1843.

£3 15s

The First Edition with these illustrations.

THOMAS CARLYLE.

A CHOICE COLLECTION OF BOOKS, MSS, &c. FROM HIS LIBRARY.

[178] AUTOGRAPH NOTES ON THE BIOGRAPHY OF THOMAS CARLYLE, by Friedrich Althaus, which appeared in the German Review "Unsere Zeit" of July 1, 1866, occupying pages 1—41 of that magazine. Carlyle had the number interleaved and has filled the interleavings and the margins with his autograph comments. His remarks are in English and sometimes very caustic. Mention is made of "Sartor Resartus," Jean Paul, Goethe, Edward Irving, members of his family, Emerson, the French Revolution, Jane Carlyle, &c., &c.

The whole has been transcribed and occupies 21 folio pages. £45

The manuscript is prefaced by a long note in Carlyle's hand, and signed by him:—

"The following German sketch of me was received here, and read with little interest, tho' with recognition of the Author's kind intentions, some two months ago. I had heard of Althaus and his project a good while before thro' Neuberg, who put many questions on his behalf. . . . I bethought me of having the poor piece interleaved in this manner, and of perhaps correcting one or two blunders here and there. . . . I take my Althaus again, and will glance him over, pen in hand, should anything easily correctible turn up. Of incorrigible, or not easily correctible there will be very much." Etc., etc.

[179] BEITRAGE ZUM EVANGELIUM DER ARBEIT; aus den Schriften Thomas Carlyle's mitgetheilt und eingeleitet von J. Neuberg.

Small 8vo. *Cloth.* Berlin, 1851. £3 10s

A presentation copy from the translator to Carlyle, with signed inscription; also in the handwriting of Thomas Carlyle "To Jane Carlyle, to keep, with my love, T. Carlyle, Chelsea, 23rd Sept., 1851."

With Carlyle's bookplate.

[180] BUCHANAN (George). RERUM SCOTICARUM HISTORIA.

Thick small 8vo. *Calf.* Franckfurt, 1594. £5 5s.

Thomas Carlyle's copy. With his autograph on fly-leaf, "Thomas Carlyle, Craigenputtock 1831—Given me by my brother John"; also the Carlyle bookplate in cover.

[181] CHARTISM.

FIRST EDITION. 8vo. *Clean in the original cloth.*

London, James Fraser, 1840. £26

Unique copy, with about 30 MS. notes or corrections in Carlyle's handwriting in the margins. Given by him to his wife with autograph inscription, "Jane W. Carlyle (her own). T. C., London, 1st Jan., 1840."

[182] CRITICAL AND MISCELLANEOUS ESSAYS: collected and republished.

4 vols., post 8vo. *Half morocco, gilt, gilt edges.* London, 1847. £18 18s

A fine presentation copy. With autograph inscription "To Jane W. Carlyle, from her ever affectionate T. C., Chelsea, 15 Nov., 1847." With Carlyle's bookplate in each volume.

CARLYLE (Thomas): BOOKS FROM HIS LIBRARY—*continued*.

[183] EMERSON (Ralph Waldo). ESSAYS; Second Series.

FIRST ENGLISH EDITION. Post 8vo. *Original cloth*.

London, 1844.

£2 12s 6d

A presentation copy with contemporary inscription (not in Emerson's hand) "Thos. Carlyle Esq. with the kind regards of his friend, R. W. Emerson." With Carlyle's bookplate in cover.

[184] GOETHE'S KUNSTSAMMLUNGEN; beschrieben von Ch. Schuchardt.
3 vols., 12mo. *Cloth*. Jena, 1848.

14s

With bookplate of Thomas Carlyle in each volume.

GOETHE'S WEDDING GIFT TO CARLYLE.

[185] GOETHE. WERKE, "LETZTER HAND" edition.

55 volumes in 26, 12mo. *Half calf*.

A WEDDING PRESENT FROM GOETHE TO THE CARLYLES, with inscription by Goethe in the first volume:—

"Dem werthen Ehpaare Carlisle für
freundliche Theilnahm schoenstens
danckbar.

Goethe.

Weimar, May 1827."

(Each volume contains CARLYLE's bookplate).

Together with THE ORIGINAL BLACK WOODEN BOX, with raised classical figures (size 9 x 9 x 9½ inches), in which Goethe enclosed (with other presents) the first five volumes of the above edition of his Works.

£98

This box, with its original contents, was described by Thomas Carlyle in a letter to his mother, dated Aug. 11th, 1827:—

"The daintiest boxie you ever saw! So carefully packed, so neatly and tastefully contrived in everything. There was a copy of Goethe's Poems in five beautiful little volumes for the valued marriage pair Carlyle, two other little books for myself, and lastly the prettiest wrought iron necklace for my dear Spouse. . . . I believe a ribbon with the Order of the Garter would scarcely have flattered either of us more."

Included in the box is GOETHE'S FAUST "neue Auflage" Stuttgart, 1825, which formed part of the present as mentioned by Carlyle in the above letter.

Accompanying this present are copies in Carlyle's hand of three long letters from Goethe to Carlyle (dated 30th Oct., 1824, July 20th, 1827, and April 13th, 1830). These were written out by Carlyle in ordinary script, so that Mrs. Carlyle, who could not read the German script, could understand them. The second of these letters (July 20th, 1827) was the one written by Goethe when sending this wedding-present. At the foot of this letter Carlyle adds the note:—

"The whole present is one of the most tasteful, and to me as precious as any such present can possibly be. T. Carlyle, 10th August, 1827."

CARLYLE (Thomas): BOOKS FROM HIS LIBRARY—*continued*.

[186] GOETHE. UEBER KUNST UND ALTERTHUM IN DEN RHEIN UND MAYN GEGENDEN. *Plates*.

FIRST EDITION. The 18 parts in 6 vols., small 8vo. *Boards*.

Stuttgart, 1816-32.

£45

A presentation copy from Goethe to Carlyle with his signed autograph inscription in vol. 6 "Herren Carlisle (sic) zu freundlichem Andenken Weimar, Goethe, May, 1827." The concluding part (No. 3 of vol. 6), which was published posthumously, bears the inscription "Herrn Thomas Carlyle, hochachtungsvoll, von F. von Muller, Weimar, 21 Oct., 1832." Thomas Carlyle's bookplate is in each volume.

[187] HISTORICAL MEMOIRS OF HIS LATE ROYAL HIGHNESS WILLIAM AUGUSTUS, DUKE OF CUMBERLAND; including the Military and Political History of Great Britain, during that period.

8vo. *Boards, uncut*. *London*, 1767.

£10 10s

A most interesting copy from the library of Thomas Carlyle, having upwards of 60 manuscript notes in his handwriting on the margin, and with his signature and date "T. Carlyle, Chelsea 1859" on the title. The Carlyle bookplate is in the cover.

[188] INAUGURAL ADDRESS AT EDINBURGH, April 2, 1866, on being installed as Rector of the University there.

FIRST EDITION. Post 8vo. *Original wrappers*. *Edinburgh*, 1866.

£14 14s

A presentation copy from the author to his wife, with the interesting inscription: "To my Jane, earliest copy (Scotsbrig 17 Apr) T. Carlyle."

[189] OCCASIONAL DISCOURSE ON THE NIGGER QUESTION.

FIRST EDITION. Post 8vo. *Original wrappers*. *London*, 1853.

£14 14s

The copy given by Carlyle to his wife, with his autograph inscription "Jane W. Carlyle, hers—T. C."

[190] PAST AND PRESENT.

Post 8vo. *Half morocco gilt, gilt edges*. *London*, 1845.

£14 14s

A fine presentation copy from Thomas Carlyle to his wife. With signed autograph inscription "To Jane Carlyle, with my blessings. T. C. Chelsea 26 Oct. 1845." With the Carlyle bookplate.

[191] THE PRINZENRAUB; a Glimpse of Saxon History; excerpt from the "Westminster Review."

8vo. *Wrappers*. (1854.)

£6 10s

A presentation copy from Thomas Carlyle to his wife. With autograph inscription "Jane W. Carlyle. Hers. T. C., 30 Dec. 1854."

[192] RICHTER (Jean Paul). DES FELDPREDIGERS SCHMELZTE REISE NACH FLATZ; nebst der Beichte des Teufels bey einem Staatsmanne.

FIRST EDITION. *Tubingen*, 1809.

SELINA ODER UBER DIE UNSTERBLICHKEIT. *Stuttgart*, 1827.

2 vols. in 1, post 8vo. *Half morocco*.

£10 10s

From the library of Thomas Carlyle, with his autograph on title, and on fly-leaf an inscription in his hand, giving the book to his wife "To Jane W. Carlyle. T. C., Sept., 1849 (the copy of Schmelzte I translated from)." With Carlyle's bookplate in cover.

CARLYLE (Thomas): BOOKS FROM HIS LIBRARY—*continued*.

[193] RICHTER (Jean Paul). *LEBEN DES QUINTUS FIXLEIN, AUS FUNFZEHN ZETTELKASTEN GEZOGEN; nebst einem Mustheil und einigen Jus de tablette.*

Post 8vo. *Half morocco. Bayreuth, 1801.* £6 10s

Given by Carlyle to his wife, with his autograph inscription "To Jane W. Carlyle. T. C., Sept., 1849. (The copy I translated from)." Thomas Carlyle's bookplate in cover.

[194] ——— TITAN.

FIRST EDITION. 4 vols. *Berlin, 1800-1803.*

KOMISCHER ANHANG ZUM TITAN.

FIRST EDITION. *Berlin, 1800-1801.*

Together, 5 vols. Small 8vo. *Original boards.* £12 12s

Thomas Carlyle's copy, with his autograph signature and bookplate in each volume.

[195] SALMASIUS. *DEFENSIO REGIA PRO CAROLO I.*

18mo. *Calif. "Sumptibus Regiis, anno 1650."* £3 10s

From the library of Thomas Carlyle, with his autograph signature on fly-leaf "Thomas Carlyle, Craigenputtock 1831," and his bookplate.

[196] SCOT (Sir John, of Scotstarvet). *THE STAGGERING STATE OF THE SCOTS STATESMEN FOR ONE HUNDRED YEARS, from 1550 to 1650.*

12mo. *Calif. Edinburgh, 1754.* £6 10s

Thomas Carlyle's copy with his autograph "T. Carlyle, Chelsea 1868. By kindness of David Laing—many thanks to him for his duplicate copy of this highly curious old book (21 Jan., 1868)." Also a note of 30 lines in his autograph.

[197] SONNENSCHNEID AND STALLYHAS. *GERMAN FOR THE ENGLISH, No. 1* Easy Poems with interlinear translation.

12mo. *Cloth (a little stained). 1857.* 12s 6d

Given by Thomas Carlyle to James Aitken of Glasgow, the inscription signed by T. C. Bookplate of Carlyle in cover.

[198] A VOLUME OF POLITICAL TRACTS, including:—

A Critical History of the last Important Sessions of Parliament, which probably put a period to B——sh Liberty, 1742.

A Just reply to a certain Apology addressed to a Noble Lord in the Opposition (1744)

With six other pamphlets.

8vo. *Calif.* £6 6s

The two tracts mentioned above contain many MS. notes in Carlyle's autograph. His bookplate is in the cover.

CARLYLE (Thomas): BOOKS FROM HIS LIBRARY—*continued*.

[199] WACHLER (Dr. Ludwig). VORLESUNGEN UBER DIE GESCHICHTE DER TEUTSCHEN NATIONAL LITERATUR.

2 vols. in 1, 8vo. *Cloth. Frankfurt, 1818.*

£10 10s

Thomas Carlyle's copy, a present to him from Eckermann and Goethe, with inscription in Eckermann's hand (in pencil, but inked over) "Ein mir sehr theures Geschenk von Goethe. Sonntag mittag der 4 Januar 1824 aus seinen lieben Händen empfangen"; also a note in Carlyle's writing "Eckermann's writing (in pencil). Book was afterwards given to me by Goethe and him. T. Carlyle." With the Carlyle bookplate.

[200] SIXTEEN SONGS AND OTHER VERSES, all in the Autograph of Thomas Carlyle, including translation from Goethe, composed and written in his early years, all on separate slips of paper, and many of them unpublished. £64

Comprising:—

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"If pens could feel like men, few men I ween

Were glad as thou—poor pen of Bramah." 7 verses.

"Know'st thou the land where the fresh citrons bloom." 3 verses, with another rendering on reverse.

"They chide thee, fair and fervid one." 8 verses.

"Let me kneel and let me view her

Let me live or let me die," with other poems on 3 pp., 4to size.

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The Wandering Spirits. 2 pp., folio.

"Where shall I find thee, O sweet Peace." 5 verses.

"Let time and chance combine, combine." 5 verses (watermark dated 1836).

The Sigh. "O sigh not so, my fond and faithful Wife." 6 verses dated Jan. 29, 1830.

My own Four Walls. "The storm and night is on the waste." 7 verses, about 1830.

Rhapsody. Peter Nimmo; a long poem, filling 5 pp., folio, published in Fraser's Magazine, Feb. 1831.

"Fear no more the heat o' the sun." 4 verses (two from "Cymbeline," the other two being original by Carlyle; dated November 1848.

The Kissing of the Stars; from the German, 20 lines, signed "T. C."

Three Songs on Francis Lord Jeffrey, Thomas Campbell, and "Poor Thomas Cairel" (Carlyle). 11 verses.

Morgarten. "Proud Hapsburg came forth in the gloom of his wrath." 6 verses.

[201] HISTORY OF FRIEDRICH II OF PRUSSIA, called Frederick the Great. *Portraits and maps.*

FIRST EDITION OF EACH VOLUME. 6 vols., 8vo. *Original red cloth (backs faded).*

London, 1858-65.

£21

A very interesting copy, being the one presented to Lady Stanley of Alderly, containing in three of the volumes Carlyle's signed autograph inscription, dated 1858, 1862, 1865.

[202] INAUGURAL ADDRESS AT EDINBURGH, APRIL 2, 1866; by Thomas Carlyle, on being installed as Rector of the University there.

FIRST EDITION. Post 8vo. *Original wrappers. Edinburgh, 1866.*

£1 1s

CARLYLE (Thomas)—*continued*.

[203] LATTER-DAY PAMPHLETS.

FIRST EDITION. THE COMPLETE SET OF EIGHT ORIGINAL PARTS, *in the wrappers as issued*. 8vo. *Enclosed in a buckram case*.

London, Chapman and Hall, 1850.

£10 10s

[204] THE LIFE OF JOHN STERLING.

FIRST EDITION. Post 8vo. *Original cloth*. *London, 1851.*

£14 14s

A Presentation Copy, with the author's inscription on half title.

"To the Lady Stanley of Alderley, with many kind regards. T. C. Chelsea, 18th Oct., 1851."

[205] OCCASIONAL DISCOURSE ON THE NIGGER QUESTION.

FIRST EDITION. Post 8vo. *Original wrappers*. *London, 1853.*

£2 2s

PRESENTATION COPY OF THE FIRST EDITION.

[206] ON HEROES, HERO-WORSHIP, AND THE HEROIC IN HISTORY.
Six Lectures.

FIRST EDITION. Post 8vo. *Contemporary half calf*.

London, James Fraser, 1841.

£24 10s

A remarkably interesting copy, being presented by Thomas Carlyle to Mrs. Strachey, with signed autograph inscription:—

"To Mrs. Strachey, with affection and regard. T. Carlyle, London Nov. 8, 1841."

Accompanying the volume is the original small 4to printed prospectus of the Lectures, with MS. (probably in the publisher's hand) of the particulars of advertising and the account of the sale of tickets.

Also on another piece of notepaper, and in Carlyle's autograph, is a list of his friends to whom invitation tickets were to be sent, sixteen in all, among which are the names of Sterling, Forster, Mazzini, Thackeray, Hunt, Hone, and others.

Included also is one of the original admission tickets to the Lectures, signed by Thomas Carlyle.

The whole enclosed in a buckram book-shaped case.

[207] SHOOTING NIAGARA: AND AFTER?

FIRST EDITION. Post 8vo. *Full calf gilt, g. e.* *London, 1867.*

£11 11s

Presentation copy from Carlyle to John Ruskin, with Autograph Inscription on title:—

"To John Ruskin Esq., &c., &c. with many regards. T. C. (Chelsea 1867)." Also two or three marginal notes in Ruskin's autograph.

[208] WILHELM MEISTER'S APPRENTICESHIP. A Novel. From the German of Goethe.

FIRST EDITION. 3 vols., post 8vo. *Original boards, with the original labels nearly perfect, uncut*. *Edinburgh, 1824.*

£20

Binding repaired.

CARLYLE (Thomas)—*continued*.

[209] WILHELM MEISTER'S APPRENTICESHIP. Another Copy.

FIRST EDITION. 3 vols., post 8vo. *Original boards (rebacked), uncut.*

Edinburgh, 1824.

£10 10s

[210] AUTOGRAPH LETTER SIGNED TO MR. JAMES MARSHALL.

4 pp., 8vo. *Chelsea, 1st February, 1843.*

£7 10s

Referring to his forthcoming book "Past and Present."

"... I hope that Forster will call upon you soon; that you will find one another mutually supportable Phenomena in this world, where it is not pleasant to be alone! . . . All good fellows I have ever heard of were oftentimes in that same 'minority of one'; they stood there, worked there, and it gradually became a minority of *two*, of many; gradually a *majority* and at length a *universality*!

"The Book I am writing will be at Press, if I prosper, in some six weeks, and out before the summer. It is properly a development of the very things I am now writing here to you. I think of calling it 'Past and Present,' or some such title; it is partly historical, partly oratorical, dreadfully difficult to bring under any of the '*icals*,' or '*oricals*' and keep from looking too bedlamical!" Etc.

[211] AUTOGRAPH MANUSCRIPT HEADED "INDUSTRIAL REGIMENTS," AN EXTENSIVE MANUSCRIPT ENTIRELY IN HIS HAND, consisting of nearly 400 lines on 26 pp., folio. *17th November, 1848.*

£28

The idea of Industrial Regiments for tilling uncultivated ground was first suggested to Carlyle by the moorland of Craigenputtock. In 1848 he developed the same idea as applied to Iceland. This paper of 1848 may be regarded as the first draft of parts of the "Latter Day Pamphlets" for several sections are included in the Pamphlets.

LEWIS CARROLL.

[212] ALICE'S ADVENTURES IN WONDERLAND. *With 42 illustrations by John Tenniel.*

FIRST PUBLISHED EDITION. Post 8vo. *Full new morocco gilt, g. e., original covers bound in at end. London, 1866.*

£52 10s

[213] AVENTURES D'ALICE AU PAYS DES MERVEILLES: traduit de l'Anglais par Henri Bué. *Illustré de 42 vignettes par John Tenniel.*

FIRST FRENCH EDITION. Post 8vo. *Original cloth gilt, g.e. Londres, 1869.*

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ECKEL'S SECOND ISSUE OF THE FIRST EDITION (this was for a long time considered the First Issue). London, 1846.

CRICKET ON THE HEARTH, a Fairy Tale of Home. *With frontispiece, engraved title, and illustrations in the text by D. Maclise, John Leech, R. Doyle, and others.*

FIRST EDITION. 1846.

HAUNTED MAN, AND THE GHOST'S BARGAIN. *With frontispiece, engraved title, and illustrations in the text by J. Tenniel, J. Leech, and others.*

FIRST EDITION. 1848.

Together 5 vols., f'cap 8vo. *A good set in the original cloth, gilt, g.e., as issued.* 1843-48.

£150

DICKENS (Charles)—*continued*.

[380] AN ACCOUNT OF THE FIRST PERFORMANCE OF LYTTON'S COMEDY "NOT SO BAD AS WE SEEM," with other Matters of Interest.

FIRST EDITION. 16 pp., post 8vo. *Original printed wrappers.*

London, Printed for Private Circulation only, 1919.

£2 10s

One of 30 copies privately printed.

THE RARE ISSUE.

[381] THE BATTLE OF LIFE. A Love Story.

FIRST EDITION. A fine copy of the rare Second Issue (according to Eckel). 12mo. *Original cloth, g.e.* London, 1846. £35

This has on the engraved vignette title "A Love Story" within a simple scroll, and the publisher's name and imprint at foot:—

London, Published by Bradbury & Evans, Whitefriars. 1846.

[382] THE BATTLE OF LIFE. A Love Story. *With illustrations by John Leech, R. Doyle, D. Maclise, etc.*

FIRST EDITION, FOURTH ISSUE. 12mo. *Original cloth, g.e.*

London, 1846.

£2 10s

[383] BLEAK HOUSE. *With frontispiece, engraved title and 38 full-page plates by H. K. Browne ("Phiz").*

FIRST EDITION. 8vo. *Complete in the 20 in 19 original parts, with the wrappers and advertisements (backs repaired).* London, 1853. £25

[384] A CHILD'S HISTORY OF ENGLAND. *With frontispieces by F. W. Topham.*

FIRST EDITION. 3 vols., 12mo. *Original cloth.* London, 1852-3-4.

£12 12s

THE TRIAL ISSUE. WITH RED AND GREEN TITLE-PAGE.

[385] A CHRISTMAS CAROL. In Prose. Being a Ghost Story of Christmas. *With coloured plates and woodcuts by John Leech.*

THE TRIAL ISSUE OF THE FIRST EDITION, *with the title-page and half-title in red and green.* 12mo. *Original brown cloth, gilt edges, yellow end papers.*

London, Chapman & Hall, 1844.

£250

The Excessively Rare Trial Issue issued in December, 1843, and cancelled by Dickens because he preferred the title-page in red and blue. It was, and still is, the custom of the English publishers to date a book for the coming year when the publication date is in November or December. This Dickens did not approve of, and decided that, as the "Christmas Carol" was the Christmas 1843, the title-page should be so dated.

DICKENS (Charles)—*continued*.

[386] A CHRISTMAS CAROL, in Prose, being a Ghost Story of Christmas. *With 4 coloured plates by John Leech, together with illustrations in the text.*

FIRST ISSUE OF THE FIRST EDITION. F'cap 8vo. *Fine copy in the original cloth, gilt, g.e. London, Chapman & Hall, 1843.* £75

With the green end papers and Stave "I."

[387] A CURIOUS DANCE ROUND A CURIOUS TREE.

THE EXTREMELY RARE FIRST ISSUE OF THE FIRST EDITION, with the last paragraph on page 19 printed in ordinary type. (This paragraph was in the second issue printed in heavy black type). 12mo. *Original printed wrappers.*

(London, 1860).

£10 10s

[388] DOMBEY AND SON. *With illustrations by "Phiz" (H. K. Browne).*

FIRST EDITION. Complete in the 20 in 19 parts. *With the wrappers and advertisements, uncut, as issued. London, 1848.* £30

Enclosed in buckram case.

[389] "DROOPING BUDS" (from "Household Words," April 1852); and "BETWEEN THE CRADLE AND THE GRAVE" ("All the Year Round," Feb. 1862); published on behalf of the Hospital for Sick Children, Great Ormond Street; *with its original green wrapper. London, 1867.*—Speech of Charles Dickens Esq. as Chairman at the Dinner on behalf of the Hospital for Sick Children, Feb. 9, 1858. *London, Folkard, 1867.*

12mo. *Limp roan. Very scarce.*

£7 7s

Bound in same volume are The History of a Hospital, by the author of "John Halifax, Gentleman," 1866.—Extract from Chapter IX of "Our Mutual Friend," reprinted by permission, original wrapper, circa 1866.—Christmas Visit to the Hospital, by W. J. Prowse, 1865.—"Little Bob in Hospital," by James Greenwood, original wrapper, 1867.

[390] THE HAUNTED MAN AND THE GHOST'S BARGAIN. *Illustrated by J. Tenniel, J. Leech, etc.*

FIRST EDITION. F'cap 8vo. *Original cloth, g.e. London, 1848.*

£2 10s

[391] THE LIFE AND ADVENTURES OF NICHOLAS NICKLEBY. *With portrait after Maclise and full-page plates by "Phiz."*

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ORIGINAL MONTHLY PARTS.

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Enclosed in buckram case.

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FIRST EDITION. 3 vols., royal 8vo. *Original cloth, the edges untrimmed. London, 1840-1.* £6 10s

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Together with an Original Coloured Drawing of Messrs. Brunton, Blanchard, and Bartlett in the Pantomime of the Three Fishermen at the Surrey Theatre.

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WITH NOTE BY CHARLES DICKENS INSERTED.

[406] OUR MUTUAL FRIEND. *With illustrations by Marcus Stone.*

FIRST EDITION. 2 vols. in 1, 8vo. *Full calf gilt, g.e.* London, 1865. £10 10s

Inserted is a Note in the Autograph of Charles Dickens from Gads Hill Place: "Sunday, Thirtieth August, 1868. With Mr. Charles Dickens's Compliments."

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[413] SKETCHES OF YOUNG LADIES; in which these interesting Members of the Animal Kingdom are classified, according to their several instincts, habits, and general characteristics. By "Quiz." *With 6 illustrations by "Phiz."*

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[This forms a companion volume to Dickens' Sketches of Young Gentlemen and Young Couples.

The Author of the present work, it is thought, is one of the Mayhew Brothers.

Dickens wrote his Sketches of Young Gentlemen as a protest against this attack on the fair sex.

[414] SPEECH AS CHAIRMAN AT THE DINNER ON BEHALF OF THE HOSPITAL FOR SICK CHILDREN, Great Ormond St., Feb. 9, 1858.

12mo. *Original wrappers. London, 1867.* £3 3s

[415] THE STRANGE GENTLEMAN.

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Frederic Ouvry, besides being a lawyer, was a celebrated antiquary, and was President of the Society of Antiquaries. Charles Dickens depicted him in a paper in "*Household Words*" as "Mr. Undery."

[418] DICKENSIANA. CHARLES DICKENS, by A. C. Swinburne.

FIRST EDITION. Post 8vo. *Original cloth, uncut, t.e.g. London, 1913.* £1 1s

[419] ——— CHESTERTON (G. K.). CHARLES DICKENS FIFTY YEARS AFTER.

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London, Privately Printed, 1920.

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£2 10s

[422] ——— THE MYSTERY OF EDWIN DROOD COMPLETE. (Which contains: "*Part Second of the Mystery of Edwin Drood, by the Spirit-Pen of Charles Dickens, through a Medium. Embracing also, that part of the work which was published prior to the termination of the Author's Earth-Life*").

FIRST EDITION. 8vo. *Half morocco, t.e.g., with the original cloth covers bound in at end. Brattleboro, Vermont, 1873.*

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This is the first American attempt to finish Dickens' "*Edwin Drood*."

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"By those who are acquainted with the principles of spiritualism (and those who are not, can easily understand them by adopting Mr. Dickens' suggestions, as given in his Preface to this work), it will be easily understood that the first production of a spirit pen would be very liable to contain some imperfections; and more especially would that be the case, where both the medium and the spirit by whom he is controlled, are lacking in experience, and consequently development; but I believe future works, which are to come from the spirit-pen of Mr. Dickens will be entirely free from imperfections, even if any such exist in the present volume." Etc.

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[423] ——— NOTES AND COMMENTS ON CERTAIN WRITINGS, in Prose and Verse, by Richard Henry Horne, Author of "Orion."

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Perhaps the best of the continuations of "Edwin Drood" which has been published.

[425] AUTOGRAPH LETTER SIGNED TO S. W. FELLOW, ESQ.

1 page, 8vo. *Gad's Hill Place, 10th April, 1863.*

£18 18s

Stating that he thinks authors justified in asserting their own literary rights.

" . . . Without expressing an opinion on the merits of the case in question—which I am not competent to do, never having entered on a detailed examination of the two books—I cannot doubt that any author is justified in asserting his own literary rights. They are at the best, shabbily enough secured to him."

[426] AUTOGRAPH LETTER SIGNED TO W. S. WILLIAMS, READER TO SMITH, ELDER & CO.

1 page, 8vo. *Devonshire Terrace, 12th October, 1840.*

£16 16s

Thanking Williams for congratulations on the publication of the first volume of "Master Humphrey's Clock," and informing him that he has written to Thomas Sibson, the artist who did a special series of illustrations for "Master Humphrey's Clock."

"I have just returned to town after six weeks' absence, and hasten to thank you for your friendly congratulations and good wishes, which I do most cordially.

"I have written to Mr. Sibson by this Post."

[427] DISRAELI (Benjamin, *Earl of Beaconsfield*). THE VOYAGE OF CAPTAIN POPANILLA.

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WITH THE ORIGINAL MANUSCRIPT.

[431] ——— VERSES READ AT THE DINNER OF THE OMAR KHAYYÁM CLUB, on Thursday, 25th March, 1897.

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From the Library of Sir Edmund Gosse, with his bookplate inside front cover.

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FIRST EDITION. Square post 8vo. *Original buckram, t.e.g.* London, 1925. 15s

[433] DOUGLAS (Norman). PANEROS: Some Words on Aphrodisiacs and the like. *Portrait of the Author* (hitherto unpublished).

8vo. *Original half buckram, t.e.g.* London, 1931. £1 10s

One of 600 copies only.

[434] ——— TOGETHER.

FIRST EDITION. 8vo. *Original cloth*. London, 1923. £1 5s

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[435] BROWNING (Robert). DRAMATIS PERSONÆ.

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[436] ——— DRAMATIS PERSONÆ. Printed entirely on vellum.

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MEIN VERMAECHTNISS WIE HERRLICH WEIT UND BREIT.

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[442] THE ENGLISH BIBLE: Containing the Old Testament and the New. Translated out of the Original Tongues by Special Command of His Majesty King James the First, and now reprinted with the Text revised by a collation of its early and other principal editions and edited by the late Rev. F. H. Scrivener.

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[444] ——— AUSERLESENE LIEDER GEDICHTE UND BALLADEN. Ein Strauss.

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[446] ——— FAUST, EINE TRAGEDIE. 1906.—FAUST, EINE TRAGEDIE VON GOETHE, ZWEITER THEIL. 1910. *One of 25 copies printed on pure vellum.*

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" . . . On Monday 19 I am going to G. Crabbe's at Merton to meet Aldis Wright. Mrs. Edwards was here yesterday; well I believe, though sincerely inconsolable as yet, and disfiguring herself with such a catafalque of weeds as any Hypocrite might wear." Etc.

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(Continued over)

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Our limbs are stiffer now than when we first set out to ride,
And worse—the horses know it—and feel the leg grips tire
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[584] HAWTHORNE (Nathaniel). THE OLD MANSE.

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This is a copy with the plates in colours, and with the Music of Beauty's Song printed on two sheets. Both covers carry the woodcut illustration, with the lettering "Go, be a Beast! Homer."

The text of the present copy belongs to the "Surprise" issue of the first edition, the words Second Edition on the title-page being therefore misleading. Probably the unsold copies were bought up by Jackson after Godwin's failure as publisher in 1822, and issued with a new title-page. NO OTHER COPY WITH THIS TITLE-PAGE APPEARS TO BE KNOWN.

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This excessively rare piece has apparently escaped all bibliographers of Lamb.

In the Preface it is stated:—

"The following little Poem is principally a versification of a prose composition, which appeared in the London Magazine for January, 1823. The writer thought it might be rendered both amusing and instructive to the young, if cast in a poetic form, and with this view attempted it, with what success the Public must judge. The illustrative Notes are chiefly taken from "Clavis Calendaria," by Brady, and are designed to assist the juvenile capacity in understanding the allusions in the Poem."

The prose composition mentioned is Lamb's Essay entitled "Rejoicings upon the New Year's Coming of Age," which was reprinted in "Last Essays of Elia."

The Poem itself is almost a word for word versification of the prose piece.

LAMB (Charles)—*continued*.

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This, the First American Edition of "Poetry for Children," is equally as rare as the first edition published in London in 1808. Lamb, in a letter to Mrs. Norris in 1833, referring to "Poetry for Children," stated:—

"The first volume printed here is not to be had for love or money, not even an American edition of it. It is much the same as the London one."

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Kings, Emperors, Popes. . . .”

He concludes:

“The lack of such rare Signatures I moan,
With scarce the courage to set down my own.”

The Note by Lamb is written to Martin Charles Burney, a grandson of Dr. Charles Burney, and nephew of Fanny Burney. In 1803 at the age of fifteen he entered intimately into the lives of Charles and Mary Lamb and he was to the end intensely devoted to them. He frequently accompanied Lamb on his visits to his friends, and his nature was so simple and loving, his character so true, as to draw from Lamb the beautiful tribute in the dedication of the prose portion of his Works in 1818:—

“In all my threadings of this worldly maze,
(And I have watched thee almost from a child),
Free from self-seeking, envy, low design,
I have not found a whiter soul than thine.

This Autograph Note addressed to Martin Burney is especially interesting as E. V. Lucas in his Life of Charles Lamb says “No line of correspondence between the Lambs and himself (Martin Burney) has been preserved.”

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[1031] THE CENCI. A Tragedy, in Five Acts.

UNCUT COPY OF THE EXCESSIVELY RARE FIRST EDITION. 8vo. *Original boards, uncut (back paper strip missing)*. Italy, Printed for C. and J. Ollier, 1819. £350

[1032] THE CENCI. A Tragedy in Five Acts.

FIRST EDITION. 8vo. *Bound by Riviere in full crushed levant morocco extra, g. e.* Italy, Printed for C. and J. Ollier, 1819. £110

[1032A] EPIPSYCHIDION; with a long introduction by Stopford Brooke.

8vo, *boards*. Shelley Society, 1887. 10s 6d

Inserted is a long A.L.S. 4 pp. by Stopford Brooke concerning the poem.

[1033] HELLAS: A Lyrical Drama. The Choruses set to Music by William Christian Selle.

Imperial 8vo. *Original wrappers*.

London, Printed for Private Circulation, 1886. 10s 6d

One of 20 copies only printed for Private Circulation.

[1035] THE LIGHT OF THE DEAD, a newly discovered poem.

FIRST EDITION. 4 leaves, reverse of each blank. 12mo.

Privately Printed by Edward Henry Blakeney at his Press, Winchester, 1927. £1 5s

This is Shelley's version of Plato's epigram, and consists of four lines only. It was discovered at Harvard, and was printed in the "Boston Herald," but has not appeared separately till now.

Only 30 copies were printed.

SHELLEY (Percy Bysshe)—*continued*.

[1036] THE MASQUE OF ANARCHY. A Poem. Now first published, with a Preface by Leigh Hunt.

FIRST EDITION. 12mo. *Original cloth with printed label, and with the leaf of advertisements at end, uncut.* London, Moxon, 1832. £5 5s

[1037] THE MASK OF ANARCHY. *Facsimile of the Holograph Manuscript, with an Introduction by H. Buxton Forman.*

Small 4to. *Original boards, uncut.*

London, Published for the Shelley Society, 1887.

6s

[1038] NOTES ON SCULPTURES IN ROME AND FLORENCE.

8vo. *Original boards, as issued.*

London, Printed for Private Distribution, 1879.

£1 1s

One of 50 copies.

[1039] POEMS AND SONNETS. Edited by Charles Alfred Seymour.

FIRST EDITION. 4to. *Half levant morocco, uncut, t. e. g., with the original covers bound in.* Philadelphia, Printed for Private Circulation only, 1887. £7 15s

On the fly-leaf is an interesting note by Mr. T. J. Wise, as follows:—

“This Book was actually printed in London
by me in collaboration with Professor Edward
Dowden. See the account of it in ‘A Shelley
Library.’ It is a *First Edition* of Shelley.”

Thos. J. Wise.

FIRST COLLECTED EDITION.

[1040] POETICAL WORKS. Edited by Mrs. Shelley. *Portrait.*

4 vols., 12mo. *Original cloth, uncut.* London, Moxon, 1839.

£10 10s

This is Mrs. Shelley's First Edition of her husband's Poetical Works, and contains a very large number of pieces printed for the first time. Buxton Forman, in his edition of Shelley's Works, refers to this edition as follows:—

“In regard to Mrs. Shelley's editions of her immortal husband's work, there is nothing to be said derogatory to the admiration and gratitude which we all owe her. It is not surprising that, in the proximity of so radiant a source of light, she should have seen no need for studying minutely the details of a series of texts, faulty from several causes and irregular to some extent owing to changes of method on the part of the author. In her lifetime the period had not arrived for the study of characteristic irregularities and changes in minute matters connected with Shelley's works; and she had quite enough to do in searching out new poems and passages of poems from among the mass of confused and undigested manuscripts which he left.”

[1041] POETICAL AND PROSE WORKS. Edited by H. Buxton Forman. *Portraits, views and facsimiles.*

LARGE PAPER SET. 8 vols., royal 8vo. *Original cloth gilt, uncut.*

London, 1876-80.

£25

One of 25 copies printed on Whatman Paper.

SHELLEY (Percy Bysshe)—*continued*.

[1042] POSTHUMOUS FRAGMENTS OF MARGARET NICHOLSON; being Poems found amongst the papers of that noted female who attempted the life of the King in 1786. Edited by John Fitzvictor. Oxford, 1810.

Mr. Buxton Forman's privately printed facsimile of the excessively rare original issued in 1810, probably an unique copy, PRINTED ENTIRELY ON VELLUM.

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Oxford, 1810 (Reprinted for Private Distribution 1877).

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[1043] POSTHUMOUS POEMS.

FIRST EDITION. 8vo. *Original boards (slightly defective at top and foot of spine), with label, uncut.* London, 1824. £50

This copy lacks the "Errata" leaf.

[1044] QUEEN MAB.

FIRST PUBLISHED EDITION. 8vo. *Original boards, uncut, with the printed label.*

London, W. Clark, 1821.

£21

This was an unauthorised issue, and in a letter to the Editor Shelley disclaims issuing the volume, for the publication of which Clark was sentenced to four months' imprisonment.

[1045] QUEEN MAB: With Notes.

12mo. *Original wrappers.* London, Brooks, 1833.

5s

[1046] REVIEW OF HOGG'S "MEMOIRS OF PRINCE ALEXY HAIMATOFF," by Percy Bysshe Shelley. Together with an extract from some early writings of Shelley by Prof. E. Dowden, LL.D. Edited by Thomas J. Wise.

Third Edition Revised. Crown 8vo. *Original boards.*

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[1047] ROSALIND AND HELEN: A Modern Eclogue, with other Poems.

A Type Facsimile of the Original Edition of MDCCCXIX. Edited by H. Buxton Forman.

8vo. *Original boards, uncut.*

London, Published for the Shelley Society, 1888.

5s

[1048] THE DUBLIN WEEKLY MESSENGER. No. 10, Vol. IV., Saturday, March 7th, 1812.

8 pp., folio. *Folded as issued.*

£15 15s

Pages 74-5 contain a short account of Percy B. Shelley, and a long Extract, "We extract from Mr. Shelley's last production, which he calls Proposals for an Association of those Philanthropists," etc.

Of this extremely rare pamphlet only three copies are known.

SHELLEY (Percy Bysshe)—*continued*.

[1049] THE REPUBLICAN. No. 5, Vol. I. Friday, September 24th, 1819.

£15 15s

This Number contains *Shelley, Declaration of Rights*, published without the Author's name. This was originally published as a Broadside in 1812, and only three copies are known.

[1050] THE SHELLEY SOCIETY'S PAPERS. Parts I and II.

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[1052] ELLIS (Frederick S.). AN ALPHABETICAL TABLE OF CONTENTS OF SHELLEY'S POETICAL WORKS.

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[1054] JEAFFRESON (J. C.). THE REAL SHELLEY: New Views of the Poet's Life.

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[1055] A LIST OF ETON COLLEGE, TAKEN AT ELECTION 1808.

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[1056] MEDWIN (Thomas). THE LIFE OF PERCY BYSSHE SHELLEY. *With facsimile*.

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[1058] RICCI (S. de). A BIBLIOGRAPHY OF SHELLEY'S LETTERS.

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[1060] TRELAWNY (E. J.). RECOLLECTIONS OF THE LAST DAYS OF SHELLEY AND BYRON. *With portraits.*

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[1076] ——— SIX AUTOGRAPH LETTERS SIGNED TO JOHN MAY.

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"The time chosen is the latter part of Queen Mary's reign. The characters, Sir Walter, a young convert to the Reformation, Gilbert the man who has converted him. Stephen the cousin of Sir Walter and his heir in default of issue, a bigotted Catholic. Mary, the betrothed of Walter, an amiable Catholic and her Confessor, a pious excellent man. Gilbert is burnt, & Walter by his own enthusiasm and bigotry and interested hopes of his cousin condemned, but saved by the Queen's death. The story then divides itself. 1, to the discovery of Walter's principles to Mary & the Confessor. 2, the danger he incurs by his attentions to the accused Gilbert. 3, Gilbert's death. 4, Walter's arrest. 5, the death of the Queen.

"In Mary and her Confessor I design Catholics of the most enlarged minds, sincere but tolerating, and earnest to save Walter, even to hastening his marriage, that the union with a woman of such known sentiments might divert suspicion. Gilbert is a sincere but bigotted man; one of the old reformers ready to suffer death for his opinions, or to inflict it. Stephen so violent in his hate of heresy, as half to be ignorant of his own interested motives in seeking Walter's death, but it is from delineating the progress of Walter's mind that I expect success.

"... Should I execute the plan of going abroad, I look to Thalaba for my ways and means. Thus were I to go to Lisbon I should have an adequate income for the year not to burthen my Uncle, but for the reason already stated I look more to Trieste. Yet the History of Portugal remains a favourite plan with me and the event of your going there, would create in me a wish to go. . . .

"Thalaba is enabled to read the unintelligible letters on the ring by the help of some other unintelligible letters on a locust. Look at the poem and you will see that this is falsely stated. The Reviewer does not understand how Thalaba knows he has been commissioned to destroy his fathers murderers. He has only looked over the Poem to find faults that he might abuse. Had he read it with honest attention, this objection could not have been invented. The Spirit in the Tent told him. We knew from the Race of Hodarah, the destined Destroyer should come. What other of that Race was left?" Etc.

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What anything but eating is good in her?
T'would make a fool prophecy to be fed continually.
Inspired with full, deep cups who cannot prophecy?
A tinker out of ale, will give predictions."

Beaumont and Fletcher.

"Weeds are counted herbs in the beginning of Spring; nettles are put in pottage, and sallats are made of eldern buds.

Fuller."

"He that opposes his own judgment against the current of the times, ought to be backed with unanswerable truths: and he that has that truth on his side, is a fool as well as a coward, if he is afraid to own it, because of the currency or multitude of other mens opinions.

Defoe."

"I do not like that he names me so often, especially on his death-bed; 'tis a sign I shall not live long.

Webster."

PRINTED ON VELLUM.

[1078] STANTON PRESS. BINYON (Laurence). THE SIRENS: An Ode.

PRINTED ENTIRELY ON VELLUM. Folio. *Full crimson morocco.*

Stanton Press, 1924.

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[1079] STEPHENS (James). THE ADVENTURES OF SEUMAS BEG; The Rocky Road to Dublin.

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[1083] ALMA MATER'S MIRROR. Edited by Thomas Spencer Baynes and Lewis Campbell.

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FIRST LONDON EDITION. Post 8vo. *Original cloth, uncut, t. e. g.*

London, 1900.

18s

[1096] LEAFLET ADVERTISING "A SECOND COLLECTION OF MORAL EMBLEMS." To-day is published by S. L. Osbourne and Co., A Second Collection of Moral Emblems, by Robert Louis Stevenson. Edition de Luxe. Price 10 pence, etc.

1 page, 12mo. *Buol Chalet (Villa Stein), Davos (1882).*

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From the Lloyd Osbourne Collection.

[1097] LE ROMAN DU PRINCE OTHON. Traduit de l'anglais par Egerton Castle. *Fine etched frontispiece and title by D. Y. Cameron.*

FIRST EDITION. 8vo. *Cloth, uncut, t. e. g.* London, 1896.

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[1098] A LETTER TO MR. STEVENSON'S FRIENDS: "I have been waiting for you these many years. Give me your hand, and welcome."

12mo. *Unbound as issued. For Private Circulation,* 1894.

£8 8s

There is no imprint, or indication of origin, on this little brochure, but it was printed in Apia, at the office of the Samoa Times.

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STEVENSON (Robert Louis)—*continued*.

[1103] AN ODE OF HORACE, Book II, Ode III. Translated by Robert Louis Stevenson.

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Aug. 14, 1880.

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Stared at the spate. A slender shafted pine
Lost footing, fell & so was whirl'd away
'How he went down' said Gareth, 'as a false knight
Or evil king before my lance, if lance
Were mine to use. O senseless cataract
Bearing all down in thy precipitancy,
And yet thou art but swollen with cold snows
And mine is living blood: thou dost His will
And maker's & not knowest, & I that know
Have strength & wit, in my good mother's hall
Linger with vacillating obedience.” Etc.

TENNYSON (Alfred, Lord)—*continued*.

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The Kickleburys on the Rhine. By Mr. M. A. Titmarsh. With 15 full-page coloured plates by Thackeray. (Bound in are the original pink pictorial boards). London, Smith, Elder & Co., 1850.

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This publication relates to the controversy over Yates' article on Thackeray, which appeared in *Town Talk* in June, 1858 (No. 225). It had been preceded by a sketch of Dickens which had met with great success. Thackeray feeling injured, wrote on June 14 a letter to Yates demanding a retraction. Yates sought advice of Dickens, who was also a member of the Garrick Club, whereupon Thackeray appealed to the Club committee, on the plea that the criticism was personal, and that as he had met Yates only at the Club, it was the Club's duty to protect him from Yates' insults. At the general meeting in July action was taken directing Yates to apologise; not doing so, he was excluded from the Club. The affair created a coolness between Thackeray and Dickens that was terminated only a week before Thackeray's death.

This is the issue with "Dickens" correctly spelt on page 14.

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Thackeray's Ballad of "The Three Sailors" appears on pp. 340-2.

[1252] THE SNOB: A Literary and Scientific Journal: Not Conducted by Members of the University. Vol. I, Parts 4, 5 and 6 only (pp. 17-34).

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The above contains the article that is most essential to Thackeray Collectors, viz., "Timbuctoo," 2½ pp.: a Parody on Tennyson's Poem of that name.

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ON "VANITY FAIR"

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2½ pp., 8vo. *Young Street, Kensington.* 11th May (1848). £250

At one of the Dinners which Thackeray attended in 1848 (probably a dinner at the Inns of Court), where speeches were made on Literature versus Politics, Mr. Adolphus evidently introduced Thackeray as the next speaker and named him in very laudatory terms as one of the most distinguished ornaments in literature.

Thackeray was very surprised at the laudatory way in which Adolphus introduced him, and in his reply used the word "outrageous."

Thackeray, going home and thinking over what he had said, was very annoyed with himself for having used the expression, and the first portion of this letter to Adolphus is apologising for using it,—he then writes about "Vanity Fair" and his own illustrations for it, and the poor result of its sales, by which the publishers had lost some hundreds of pounds.

"I feel very much annoyed and repentant this morning, when I think of that mad performance of last night, and the words that I used in reply to yours. 'Outrageous' is a deuced hard epithet to apply to a gentleman's language, and I quite blush now when I think of it.

"I was frightened out of all propriety by the compliments wh. you paid me: and am so unused to speaking that I lose myself entirely, plunge about wildly catching at words, and trying to keep above water. I suppose this nervousness would go off with practice; but in the meanwhile I beseech you to believe that I am not a reasonable being while under the panic of speaking, and that I never would have used such a phrase, had I been in my senses.

"I wonder whether what you said about Vanity Fair is correct (regarding the drawings I know you are wrong, for they are tenth or twentieth rate performances having a meaning perhaps but a ludicrous business of execution) but about the writing? The publishers are at the minute several hundred pounds out of pocket by me, that I know for certain—and I try to keep down my elation wh. my friends' praises may cause to me, by keeping this fact steadily before my eyes.

"Excuse me for boring you with a long note: but I write to ask pardon for what (as I see them with a slight headache this morning) appear to have been very absurd and ungrateful words."

[1264] AUTOGRAPH LETTER SIGNED TO PETER CUNNINGHAM, THE AUTHOR OF "HANDBOOK OF LONDON."

2 pp., 12mo. *Kensington (May, 1850).* £105

A very fine and interesting letter thanking Cunningham for a copy of his "Handbook of London," and stating that he is glad Cunningham does not mind being mentioned in "Pendennis."

"I am very much obliged to you for your book and should like to go through a course of it; and travel in London book in hand. How do you get time not only to write books, but to read so many as you must do, in order to acquire that enormous store of learning wh. the Handbook shows? I am very glad you don't mind being mentioned in Pendennis: but if your intimacy with the author leads you to know for any certainty what is to happen next in that periodical, will you please tell me? for I'm very anxious to know how Mrs. Pendennis, Laura Bell & Fanny Bolton behaved themselves when they met in that extraordinary manner at Pen's room."

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done at 2½ o'clock) my servant said a gentleman was without, who brought me your invitation for Monday. . . . I want to thank you too about another affair, and for your kindness in coming to my lectures, and to tell Mr. Locke that I think it is a very great compliment to me to see such a man at my little entertainment." Etc.

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“It was fortunate for him that, when he got back to town, events to distract his thoughts from grief followed fast. The new Society of Painter-Etchers had arranged to open their first exhibition in April at the Hanover Gallery. American artists who were just starting etching, and had never shown prints in London, were invited. Mr. Frank Duveneck, one of them, sent a series of Venetian prints. This was the occasion of ‘the storm in an aesthetic teapot’ which, had not Whistler thought it important as ‘history,’ would now be forgotten.”

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Oscar Wilde made three contributions, namely:—

The New Remorse.

The House of Judgment.

The Disciple.

Mason, in his Bibliography, gives facsimiles of the wrappers, etc.

[1358] WAIFS AND STRAYS. A Terminal Magazine of Oxford Poetry. Nos. 1 and 2.

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No. 1 of this short-lived Magazine contains a Poem by Oscar Wilde, entitled "Easter Day," which is one of his first writings to appear in print.

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But that the roar of thy Democracies,
Thy reign of Terror, thy great Anarchies,
Mirror my loftiest passions like the sea
And give my rage a brother." Etc.

WILDE (Oscar)—*continued*.

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[1363] WOOLF (Virginia). ORLANDO. A Biography.

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This Work was first separately published in 1822, but in this edition the text was enlarged and revised, including 27 lines from the then unpublished "Recluse."

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This copy was presented to his great friend, the Rev. R. Parkinson, to whom he refers in his volume of Poems, "The River Duddon." It is accompanied by a most interesting letter from Wordsworth to him, in which Wordsworth writes:—

". . . I send you a little piece written two or three weeks ago, but not published as you
(Continued over)

WORDSWORTH (William): GRACE DARLING—*continued*.

will see. I hope you may not think it unworthy of the subject. I was impelled to write it, by the miserable shipwrecks which the storms of the late winter have caused, and thought it well to present a contrast to the cruelty with which the sufferers were treated upon the French Coast." . . . Etc.

This Privately Printed Edition of "Grace Darling" ranks amongst the leading Wordsworth rarities. Mr. Wise, in his Bibliography, states that—"It is doubtful whether as many as half a dozen examples could be identified to-day."

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[1370] ODE, PERFORMED IN THE SENATE-HOUSE, CAMBRIDGE, ON THE SIXTH OF JULY, M.DCCC.XLVII. At the First Commencement after the Installation of his Royal Highness the Prince Albert, Chancellor of the University. Written by William Wordsworth and set to Music by Thomas Attwood Walmisley.

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This is the issue published at Cambridge, with the Imprint of Metcalf & Palmer, to satisfy local demands.

WORDSWORTH (William)—*continued*.

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"To Thos. Carr Esq.,
An acknowledgment of unremitting, judicious, and kind attention during several tedious illnesses of my children.
Wm. Wordsworth.

Rydal Mount,

May 11th, 1827."

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£18 18s

Acknowledging a copy of Parkinson's "Poems Sacred and Miscellaneous," published in 1832, and suggesting the omission of two stanzas in the poem on the Hermitage. The Hermitage is the house built on St. Herbert's Isle, Derwentwater.

"I should have thanked you earlier for the agreeable present of your vol. of Poems, if I had not wished to peruse it first. . . .

"The Legend of St. Bega's Abbey is well treated, and with the concluding allusion to the College I was particularly pleased. . . . Permit me to observe that the agreeable lines upon the Hermitage, would be improved by the omission of the stanza beginning, such was his life, and also that which follows. They distort the quiet tenor of the poem." Etc.

[1380] AUTOGRAPH LETTER SIGNED TO REV. R. PARKINSON.

3 pp., 8vo. *Rydal Mount, 8th April (1844).* With addressed envelope. £15 15s

Thanking him for a copy of "Old Church Clock," in which Parkinson commemorates "Wonderful Walker," of whom he was a descendant, and referring to a drawing of Seathwaite Chapel.

"Accept my thanks for the 2nd Edition of your Old Church Clock; and my acknowledgment for the dedication, acceptable on many accounts.

"You have fallen into a mistake respecting the drawing from which the view of Seathwaite Chapel is taken. It was not done by the Barber who married a granddaughter of Robert Walker, but by a young friend of mine since dead. . . .

"During the very short call you made at Rydal Mount, I showed you an oil painting of the Vale of Duddon in the neighbourhood of Seathwaite which was given me by the artist as a token of gratitude for the memoir I had published of his wife's Grandfather R. Walker, and this has led you into the mistake, which may be corrected in future." Etc.

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